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ABSTRACT—

The document presents a content outline of Mexican and Mexican American culture in seven units. It is adaptable for use at elementary, secondary, and college levels in bilingual and multicultural-oriented classes. Two charts introduce the units: (1) a reverse time line of Mexican culture from 1979 back to 1000 B.C.; and (2) a cause-effect chart showing Mexican cultural influences and contemporary cultural expressions. Unit I discusses the diversity of contemporary Mexican culture as a product of several cultures blending through three major developmental periods. Unit II focuses on the physical environment and its many contrasts. Unit III outlines ten periods in Mexican history and the contributions made by various peoples and events. Unit IV discusses contemporary society, socioeconomic characteristics, and the influence of the family. Unit V emphasizes Mexico's economic situation and its economic development. Unit VI outlines the present political situation, government, and foreign relations. Unit VII focuses on Mexican-Americans and their culture. Each unit is accompanied by sketches designed to be made into slides. A briefly annotated bibliography lists 43 books, each keyed to a unit. (CK)

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AN INSTRUCTIONAL MODEL ON MEXICAN CULTURE

SO 012 838

BY
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1979

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OVERVIEW

The following cultural model is based on seven target units constructed around key content ideas. The chronological structure follows a reverse timeline from 1979 back to 1000 B.C. (Chart I).

The conceptual design begins with examination of the highly diverse creative cultural expressions (e.g. art, architecture, music, etc.) and leads back to major cultural influences (e.g. physical environment, historical background, values, etc.) (Chart II). Each unit includes correlative illustrations and annotated guides - to serve as a complete instructional resource (an innovative content package).

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8. Unit VI - Contemporary Politics, Government, and International Relations

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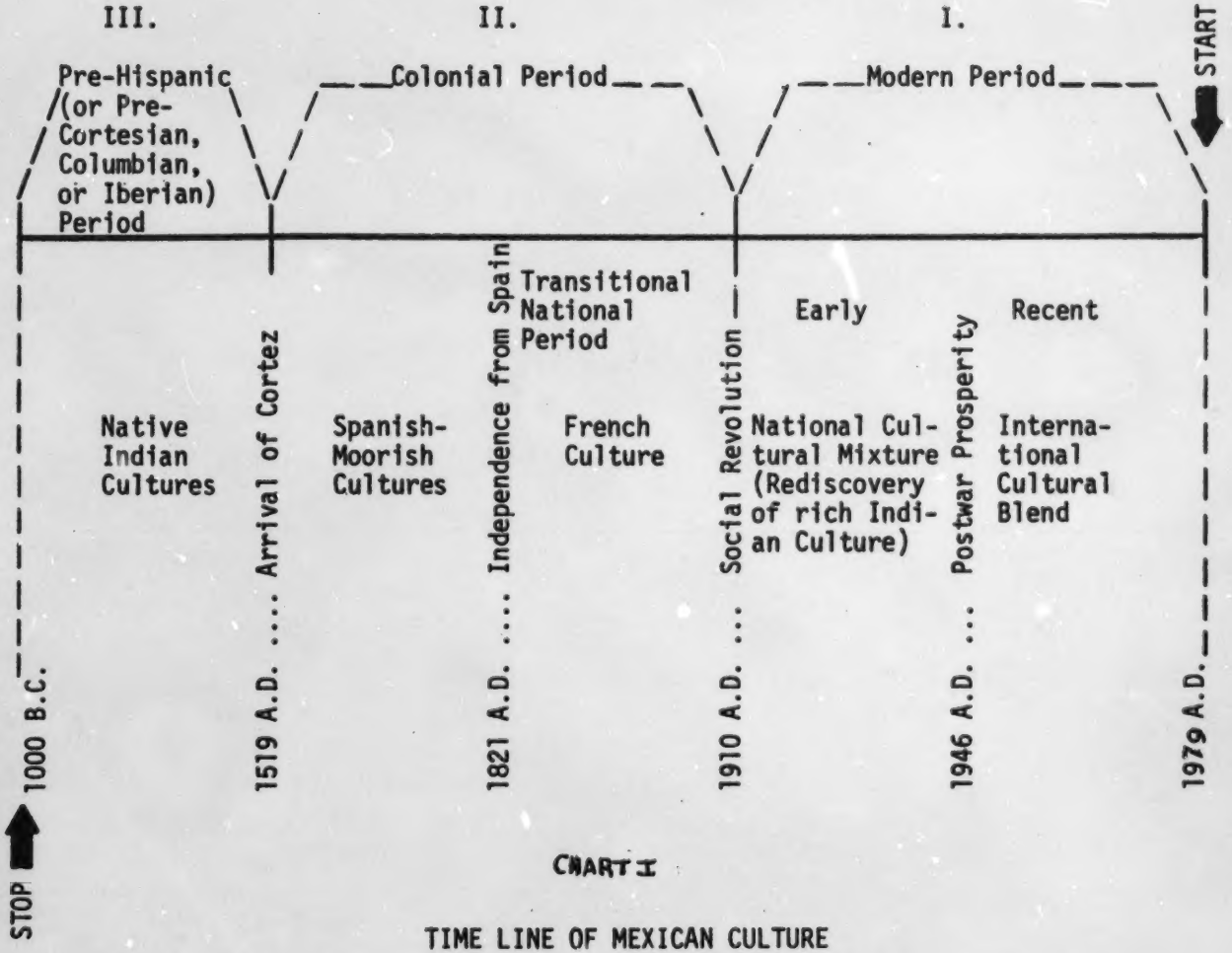


CHART I

TIME LINE OF MEXICAN CULTURE

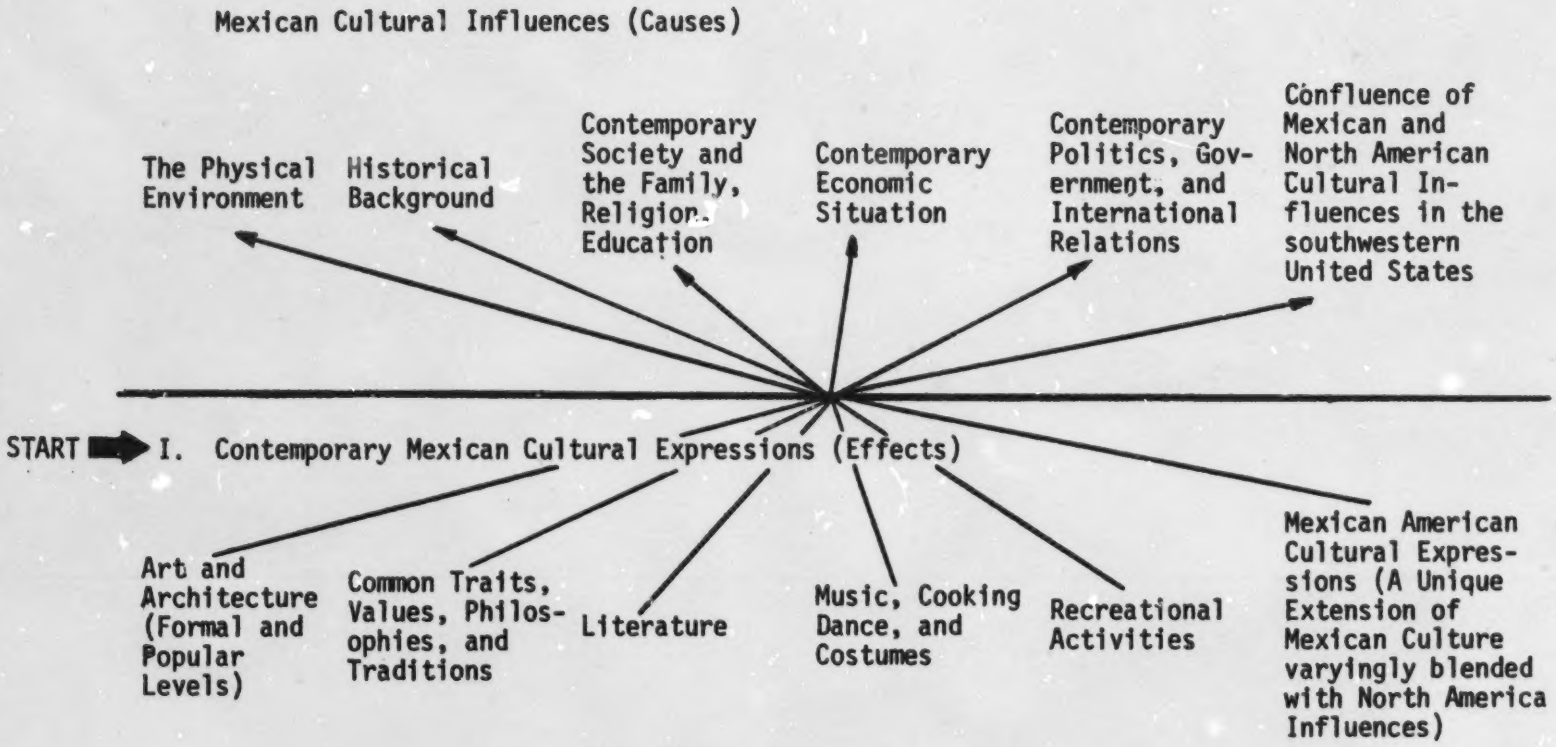

Mexican Cultural Influences (Causes)
The Physical Environment
Historical Background
Contemporary Society and the Family, Religion, Education
Contemporary Economic Situation
Contemporary Politics, Government, and International Relations
Confluence of Mexican and North American Cultural Influences in the southwestern United States
START
I. Contemporary Mexican Cultural Expressions (Effects)
Art and Architecture (Formal and Popular Levels)
Common Traits, Values, Philosophies, and Traditions
Literature
Music, Cooking Dance, and Costumes
Recreational Activities
Mexican American Cultural Expressions (A Unique Extension of Mexican Culture varyingly blended with North America Influences)

CHART II

CAUSE-EFFECT CHART ON MEXICAN CULTURAL INFLUENCES AND CONTEMPORARY CULTURAL EXPRESSIONS

AN OUTLINE FOR DEVELOPMENT OF THE SEVEN INSTRUCTIONAL UNITS AROUND KEY IDEAS

Unit I

A. Contemporary Culture[1] (the following illustrations are

J K L

miniature visualizations selected from unit sources suitable for opaque projection to reinforce the key ideas to be developed).

1. The rich diversity of Mexico's contemporary culture is the product of several cultures which have blended during the three major developmental periods. These include: the Indian cultures of the pre-Cortesian period; the Spanish-Moorish-French cultural influences of the Colonial period; and the nationalist and internationalist influences of the twentieth century (note Illustration A).
2. Although the contemporary trend for Mexican youth is to adopt progressively some of the pragmatic, materialistic values seen in the United States, the traditional nonmaterial idealism of the past

still pervades most levels of society. Several common traits, values, philosophies, and traditions have been linked to Mexicans, as well as to other Latin Americans, by their own scholars (note Illustration B).

a. Individualism is seen in strong feelings of pride and honor. For men, this generally is tied to "machismo," the very strong emphasis on male dominance and the exhibition of masculine qualities.

b. Personalism continues to be a strong cultural characteristic, particularly in interpersonal relationships in business and politics, as well as among family and friends.

c. Formalism, emphasizing great courtesy with equals and superiors and illustrated in public speaking and literary styles, is almost a ritual of politeness which seems to be less characteristic of contemporary culture than previously.

d. Fatalism is also a lessening characteristic of the contemporary upper and emerging middle classes but continues a prevalent characteristic in the poorer sectors.

3. Expressions of Mexican culture may be observed in the various phases of development, from pre-Cortesian Indian origins to the present international blend.

   a. Ruins of the vast ceremonial, commercial cities of the Aztecs and Toltecs in the valley of Mexico; the sophisticated, innovative civilization of the Mayas in the Yucatán region; the giant stone sculptures of the Olmecs in the southern Gulf Coast region; the intricate gold jewelry and rich designs of the Mixtecs and Zapotecs in the state of Oaxaca reveal a highly developed pre-Cortesian Indian artistic base (note Illustration C).

   b. The architecture and artistic designs of the colonial period reflect a creative cultural mixture of Indian elements; Spanish-Moorish traditions; and French influences (later in the period) which may be seen in the churches, monasteries, public buildings, paintings, furnishings, and the homes of wealthy creoles. Patronage and respect for artists were keen. The Royal Academy of Art dominated 1785-1910 (note Illustration D).

c. Contemporary Mexican artistic expressions are a diverse blend of the recent international influences (since 1946); the emphasis on national identity stressing the Indian cultural foundations (since the 1910 Social Revolution); the colonial elements; and the Indian origins. These influences may be seen in recent abstract painting, sculpture, furniture design, innovative architecture often combining art in the design, and the famed mural painting movement. Contemporary expressions, reflecting the mixed cultural influences, include the Hotel Princess of Acapulco (pre-Columbian Mayan design); private residences in Lomas de Chapultepec, Mexico City (neo-Spanish, Moorish Colonial designs); the Metro Subway System, Mexico City (modern French); the National University Campus, the Latin American Tower Office Building, and Candela's free edge roof designs (international modern styles in architecture) (note Illustration E).

d. The popular arts and crafts traditions (paralleling the long formal arts traditions) abound

in various regions throughout the nation, including: jewelry, pottery, toys, basketry, lacquerware, tiles, hand-blown glassware, serapes, wood carving, and iron-work (note Illustration F).

e. Musical expressions likewise reflect the three major developmental periods including: simple rhythms and haunting sounds of Indian origin; Renaissance and religious trends of the colonial period; and a contemporary blend of these sounds in sophisticated orchestral works, as well as the continuing tradition of folk music, and the new trends in internationally influenced popular music.

f. Folk dances and costumes still reflect Indian and European origins, as may be observed in the Ballet Folklórico and other regional folkloric groups. Formal dance, particularly classical ballet and modern interpretative dancing, is likewise a part of the contemporary performing arts in Mexico and reflects the latest in international choreographic trends (note Illustration G).

g. Except for the Indian literature of the pre-Cortesian period, Mexican literature during

the colonial period was an extension of European literary traditions until the 1910 Social Revolution. Since then, contemporary Mexican literature has emerged with its own unique styles ranging from social protestations to avant-garde creations, including: dramas (frequently produced for the theatre, movies, and television as well as for literary publication); poetry; novels, short stories, historical works, and a wide range of writings for periodical literature (note Illustration H).

h. Mexican cooking is distinctive and long known for its "popular" style which is basically Indian cooking with Spanish-Moorish influences. Later in the nineteenth century, French cooking styles became influential, especially in the wealthier levels of society. Recent contemporary cooking has become thoroughly international, ranging from Polynesian to Israeli styles. Also, with the advent of the U.S. style supermarkets, processed and frozen foods, and fast-food restaurants, Mexican cooking has taken on a sleek new dimension while still

retaining the "popular" Indian and gracious European styles of the past (note Illustration I).

i. Recreational Activities include patriotic celebrations, family and church centered festivities, entertainment, and spectacular sports of national and international interest (note Illustration J).

(1) Patriotic holidays and fiestas on religious holidays are colorful occasions with music, dancing, singing, feasting, etc.

(2) Family centered activities include celebrating saints days and the church related events of baptisms, communions, and weddings. Other family oriented activities might include picnics, promenades, dancing, band concerts, and dramatic/speech presentations. Frequently, families participate with other families.

(3) Entertainment activities can include a wide range of expressions, e.g., attending the movies, a legitimate theatre, the ballet, the symphony, a popular concert or dance, a folkloric production or

regional style dance with marimbas and mariachis, a poetry reading, an art exhibition, a museum, and watching television (note Illustration K).

(4) Sports likewise present a wide range of activities such as soccer, jai lai, swimming, baseball, basketball, tennis, golf exemplifying international interests while bullfighting, cockfighting, riding in charreadas, etc. continue many of the colonial traditions.

j. Contemporary Mexican American cultural expressions are a unique extension of Mexican culture varyingly blended with North American influences, as seen in: highly expressive painting, sculpture, and innovative architecture of the U.S. southwest. Also, there is an ever-expanding body of Mexican American literature, i.e., poems, short stories, books, etc. ranging in content from social protest to a consideration of achievements and language. Many of the cultural expressions mentioned as characteristic of Mexico are likewise applicable to Mexican Americans. (In

Unit VII there will be a fuller treatment of the cultural influences behind these expressions.) (Note Illustration L.)

Unit 2

B. The Physical Environment[2] (Illustrations)

A

B

C

How Elevation Affects Climate
① Tierra Frín - above 6560'
② Tierra Templada - Between 3,280' - 6,560'
③ Tierra Caliente - Below 3,280'

D

1. Mexico is an area of great diversity in its physical aspects. This physical diversity has likewise influenced the great cultural diversity which is characteristic of the nation's development.

   a. A large part of Mexico is made up of mountains, tropical rain forests, and deserts or semiarid regions (note Illustration A).

      (1) The mountains of Mexico, which include about two-thirds of the nation's territory,

have been real obstacles to transportation, trade, and national unity, although they provide spectacular scenery and precious minerals.

(2) Only about one-tenth of the land is arable; the rest is mountain, forest, and desert (note Illustration B).

b. The Central Highlands at the southern extremity of the two sierras (which transverse the eastern and western sectors) contains the land most suitable for agriculture and supports most of the Mexican population.

c. Waterways are of limited importance to Mexico.

(1) Although Mexico has a long coastline on the Gulf of Mexico and the Pacific Ocean, it has few good natural harbors.

(2) Mexico has no rivers or lakes of world importance.

2. There are extreme variations in temperature and rainfall which also have affected patterns of cultural development (note Illustration C).

a. Although most of Mexico lies in the tropics or subtropics, elevation is a more important factor than latitude in determining climate.

It is possible to go from a banana plantation to a snow-covered peak by ascending a mountain, which results in a corresponding contrast in cultural adaptations (note Illustration D).

b. Rainfall varies from the desert plateau of the north to the humid southeastern coastal plain which receives as much as 10 feet of rainfall per year in some parts. This variation of rainfall has likewise had its effect on cultural expressions and lifestyles.

Unit III

C. Historical Background 3 (Illustrations)

1. A wide range of cultures existed in pre-Cortesian Mexico, from nomadic tribes whose livelihood depended mainly on hunting and fishing to highly cultured civilizations who practiced sedentary agriculture, based mainly on maize.
   a. Several important groups had left their cultural imprint on Mexico before the arrival of the Spaniards, which included: the Mayas, Aztecs, Toltecs, Olmecs, Zapotecs, Mixtecs, etc. (note Illustration A).
   b. Some of the other groups who live in the more remote areas continue to practice their ancient cultures along with customs introduced by the Spaniards, but still remain isolated from the mainstream of contemporary Mexico.
2. The Spaniards came to Mexico to gain wealth and glory for themselves and to Christianize the native population. European and Moorish influences became intermixed with existing native cultures.
   a. Spanish colonial administration was highly centralized and authoritarian, and governmental control was reinforced by the Church which was a wealthy, conservative influence (note Illustration B).

b. Although the Spanish culture was impressed upon the native peoples by the crown, many aspects of the native culture have been retained.

3. The War of Independence was a period of confusion, lacking definite objectives and any direction. Likewise, there was no apparent direction culturally.
   a. The weakening of the Spanish crown contributed to a feeling of insecurity in the colonies.
   b. The first outbreak of fighting was spontaneous, accidental, and premature.
   c. The liberal revolt in Spain aligned the church, creoles (Mexican-born descendants of native Spaniards), and the "gachupines" (native Spaniards) to move for independence. This movement did not incorporate the mass of the population, but merely changed the leadership at the top. Hence, there was no new influence for any deep change in cultural directions (note Illustration C).
4. As in other Latin American countries, the post-independence period ushered in a chaotic age of "caudillos," represented in Mexico by Santa Anna,

who over a period of thirty-five years was a controversial figure in Mexican politics. Culturally the period was a bridge from the colonial outlook to a more nationalistic viewpoint that was to develop.

a. The loss of the authoritarian system of New Spain created a void that was to be filled by Mexican military leaders.

b. As a result of Texas' Independence and the United States-Mexican War, Mexico lost over one-half of its territory to the United States.

c. The conflict between liberals and conservatives and between federalists and centralists set the stage for the reform period (note Illustration D).

5. In the struggle between liberals and conservatives during the "reform period" in the middle of the nineteenth century, the position of the Church was the dominant issue with racial and economic issues playing a minor role. An interest in developing a national sense of culture came into conflict with the lingering colonial tradition of looking to Europe for cultural models (the French especially during this period).

a. The liberals, with Benito Juárez as their leader, sought to reform Mexican society by limiting the power and wealth of the Church.

b. The conservatives looked to Europe to find a prince to lead them. As a result, Maximilian and Carlotta, supported by French soldiers, became the emperor and empress of Mexico. Likewise, French cultural models received emphasis.

6. The dictatorship of Porfirio Díaz gave Mexico over thirty years of stability in government and economic progress, but few benefits accrued to the common people, particularly as the government grew more conservative. Foreign influences, particularly the French culture, continued to inspire Mexican cultural development especially among the wealthier classes. (The conservative Royal Academy of Art, founded during the colonial period, continued to emphasize European trends and tastes--such as neoclassicism in design--until the social revolution began in 1910-1915.) (Note Illustration E.)

a. The Church acted as an instrument of despotism preventing the enforcement of the reform laws.

b. Foreign business flourished and laid the base for subsequent industrialization.

c. A heavy concentration of land in the hands of a few people was facilitated by the private ownership of land, resulting from an abuse of the reform laws.

7. The Mexican Revolution, the first major social revolution of the twentieth century, began with the political objective of "no re-election" and produced the 1917 Constitution echoing many of the earlier reform laws and laying the basis for a quest of the "Mexican" national identity. Cultural changes were striking and an integral part of the social revolution. (The great Mexican Mural Renaissance and the Syndicate of Artists were not only expressions of social change but also were strong influences in bringing change about, particularly in the 1920's and 1930's.) (Note Illustration F.)

a. In the beginning, the Revolution was characterized by a clash of ideals, with no well-defined objectives or means of achieving them.

b. As the Revolution developed, the objectives were crystalized, and the one party system

(which still exists) was created to perpetuate the ideals of agrarian reform, universal secular free education, separation of Church and State, and raised status for the Indian, rural laborer ("Campesino"), and the urban laborers. Cultural change along these lines dominated the murals of Rivera, Orozco, and Siquieros (and their peers) and the writings of such novelists as Mariano Azuela in his Los de Abajo (note Illustration G).

8. The greatest effort toward advancing the goals of the Revolution was made by the Cárdenas regime (1934-1940), but at a cost of considerable divisiveness.

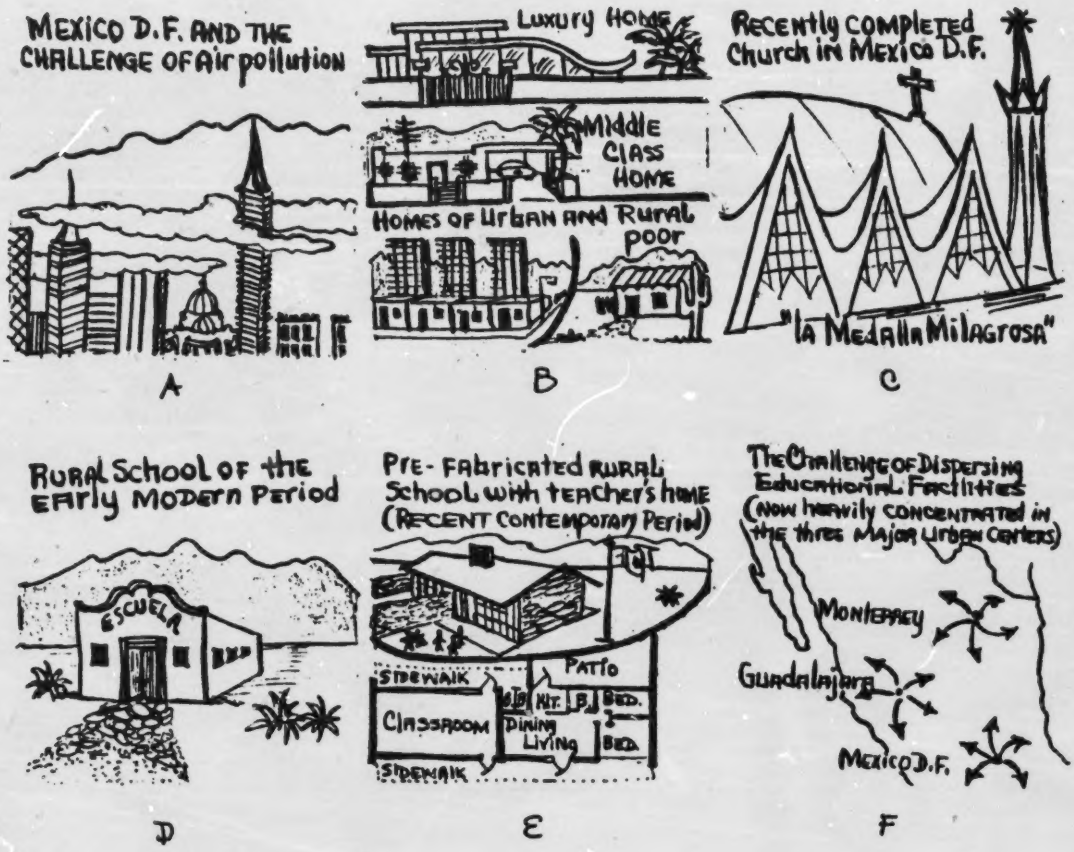
9. Beginning with the administration of Ávila Camacho (1940-1946), the Revolution lost its momentum as national unity became an overriding objective.

10. The administrations following Camacho, while endorsing the objectives of the Revolution, have dedicated their energies mainly to the industrial development of the country. Beginning with Miguel Aleman in 1946, the emphasis has been on economic strength as the key to social progress. Culturally the trend has been toward an eclectic, unique

blending of international ideas with the underlying national heritage (which continues to the present) (note Illustration H).

Unit IV

D. Contemporary Society and the Family[4] (Illustrations)



1. Mexico is experiencing a high rate of population increase (3.5 percent), which demands a corresponding expansion of the economy to prevent deterioration of living standards and cultural levels.
2. Accelerated urbanization, largely for economic and educational reasons, has aggravated many old

problems like substandard housing and brought new ones like air pollution, which has reached a critical level in the capital and is apparent in Monterrey and Guadalajara. Creative solutions are underway, such as Mexico City's development of satellite cities and inner city housing projects as well as a program for controlling air quality through locating further polluting sources (industrial plants, bus terminals, etc.) outside the city and clearning up the existing environment through pollution control devices and the planting of thousands of trees within the city to increase oxygenation (note Illustration A).

3. Since the majority of the population is young (under age twenty) and largely unproductive economically, large expenditures are required for education and welfare services.
4. A growing middle class is changing the traditional concept of a two-class society and bringing new horizons in lifestyles and cultural expressions (note Illustration B).
5. Although the various socioeconomic groups have different value systems and varying levels of cultural sophistication, common characteristics of Mexican families can be noted.

a. The concept of the extended family in Mexico, as in other areas of Latin America, includes godparents and other close associates.

b. Traditionally in the family structure the male has played a dominant role, and men and boys have had more social freedom than women and girls. This has likewise led to male dominance of the cultural scene, although this is now changing with the emergence of women into many phases of the national mainstream, e.g., the professions, the arts, etc.

c. The Mexican family tends to be closely knit, but the family structure is being challenged by the changes brought about by urbanization and industrialization.

6. The political and economic power wielded by the Roman Catholic church throughout the colonial and early period of the republic has been severely curtailed by constitutional and legal restrictions. As in the colonial and early republican period, it continues to be a pervasive influence (not only in perpetuating traditional culture patterns but also in its adapting to the needs of a more secularized contemporary society and

reflecting an increased social consciousness) (note Illustration C).

a. Prior to the reform movement of the 1850's, the Catholic church occupied a dominant role in all phases of Mexican life (from economics and politics to cultural expressions in the arts, architecture, literature, music, etc.).

b. Stringent controls of the Church were written into the Constitutions of 1857 and 1917, but enforcement has varied with the regime in power. The 1920's (especially under Plutarco Calles) and 1930's were the most proscriptive years; however, since the advent of Ávila Camacho in 1940, the government has shown a much less hostile, more tolerant attitude in dealing with the Church.

c. Ninety-five percent of the Mexican citizenry is considered to be Roman Catholic, although for some the practice is nominal. This is especially apparent among men and youth of the middle and upper classes.

7. Mexico has made great strides in its educational programs, which have been closely linked with the social and economic goals of the Mexican Revolution

as evidenced by efforts to extend educational opportunities to historically disadvantaged groups (e.g., farmers, Indians, laborers, and more recently to women as well). Education (from the simplest to the most sophisticated levels) is a key influence in effecting cultural change in contemporary Mexico (note Illustration D).

a. The rural school movement, Felipe Carrillo Puerto's socialist experiments (Yucatan), literacy campaigns...exemplify governmental concern for neglected groups.

b. More recently, emphasis has been placed on technical education reflecting the increased demand for trained personnel by the rapidly industrializing economy. This trend is offsetting the elitest-humanities-frequently church oriented academic traditions of the past.

c. Mexico has won international acclaim for its cultural missions, prefabricated school construction, and its policy of providing free textbooks for all elementary school children. Also, well-known are the open-air painting schools of the 1920's, the revolutionary-oriented muralist movement of the 1920's and

1930's, and the recent innovations and advances in all the arts, which reflect continuing traditions of government patronage of the creative, aesthetic aspects of education. (For instance, the government is heavily committed to a program for subsidizing and preserving the regional popular arts traditions of the nation.) (Note Illustration E.)

d. Although Mexico devotes more than one-fourth of its national budget to education, keeping up with expanding enrollments prevents many of the qualitative refinements needed in the curriculum at present. A continuing problem is to disperse educational facilities, now heavily concentrated in the national capital and other major urban centers, to areas less advanced. This is particularly important in planning for future educational needs and development (note Illustration F).

Unit V

E. Contemporary Economic Situation[5] (Illustrations)

1. Compared with the rest of Latin America, Mexico is one of the most technically advanced nations; but it is still plagued by serious economic problems, such as: uneven distribution of the wealth; insufficient housing and educational facilities; improper diet; a low per capita income; and currently inflation.
2. Agriculture, although lagging behind industry, has been augmented in recent years by extensive irrigation projects, permitting a greater self-sufficiency in food production and exportable surpluses of certain types of products.
3. Although Mexico is still predominantly an agricultural nation, the modern industrial development

begun under Porfirio Díaz has accelerated rapidly since World War II and the administration of Miguel Aleman (1946-1952) (note Illustration A).

4. Mexico's contemporary advancement is lopsided, with great variations among regions and various sectors of the economy.
5. The tourist trade which brings more than two million visitors annually into the country is a lucrative source of foreign exchange and a distinct asset to the national economy. This has likewise contributed to the highly international, blended culture found in the republic today.
6. Economic development has been augmented by an extensive network of roads and railroads built against formidable obstacles imposed by the physical environment (note Illustration B).
7. The Mexican economy represents a blend of private and public enterprise. A stable government and a sound economy offer a desirable climate for foreign investments, which are increasing progressively (within the guidelines and controls established by the 1917 Constitution which assured "Mexico for the Mexicans"). Naturally this healthly economic backdrop has fostered a

flourishing climate for cultural advancements.

8. Development of industries along the United States-Mexican border during the 1960's and 1970's is stimulating the Mexican economy and accelerating movement of the population to this area. It is likewise encouraging the further blending of cultures in this area (note Illustration C).

9. The current development of the nation's vast oil reserves (by Petroleos Mexicanos) promises to have a powerful (positive) impact on the total economic infrastructure (note Illustration A).

Unit VI

F. Contemporary Politics, Government, and International Relations[6] (Illustrations)

A

Some Mutual Mexico-U.S. Efforts and Concerns
El Chamizal Agreement (1963)
Control of Illegal Aliens and Drugs
Mutual Border Development: Twin Industries, Reservoirs, Dams, Flood Control, Irrigation
Cultural Exchanges - Mexican Cultural Institute (San Antonio), North American Cultural Institute (Mexico D.F.)
1930s-1970s

B

1. Mexico in the twentieth century has emerged into a stable one-party political system, after having suffered through periods of chaos, instability, and despotism from independence to the end of the Revolution of 1910.
2. The Constitution of 1917 with its sweeping social reforms serves as a basis for the revolutionary party (P.R.I. or the Partido Revolucionario Institucional) of the twentieth century.
   a. Article 27 provides that the nation is the original owner of all lands, the subsoil and the water; and gives the authority to

expropriate property from the owners by paying compensation (note Illustration A).

b. Article 123 provides for the protection of the wage earner, in both industry and agriculture.

c. Article 3 requires that primary education be compulsory and that all education imparted by the state be free.

3. Mexican foreign policy is based on the principle of nonintervention and self-determination.

4. The Mexican government is a centralized "federal" government with a strong president, who is not only the chief executive but also the leader of the party. This strong contemporary political climate has likewise provided an environment conducive to the flourishing of highly creative cultural expressions.

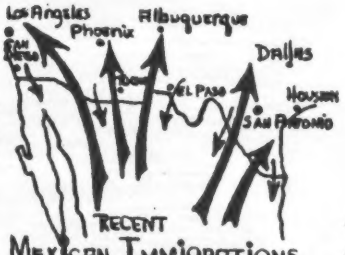
5. Mexican-United States relations have been marred by the Mexican-United States War and the United States' interventions in the early twentieth century, but have been cordial since the Roosevelt administration of the 1930's. Since then, there has been a steady increase of harmonious dealings and cultural exchanges (note Illustration B).

Unit VII

G. The Mexican-American Confluence of Cultures in the southwestern United States[7] (Illustrations)

SAN ESTEBAN MISSION
(1629-1641)
ACOMA, NEW MEXICO

A



MEXICAN IMMIGRATIONS
INTO THE SOUTHWEST
AND RETURN MIGRATIONS

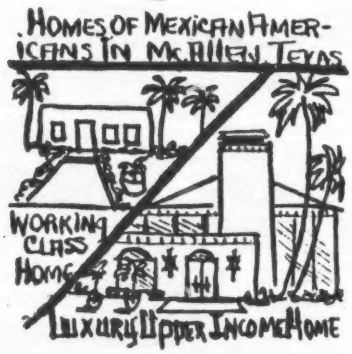
B

HEMIS- FAIR'S
SYMBOL OF THE CONFLUENCE
OF CULTURES (MEXICAN-
AND NORTH AMERICAN IN
THE SOUTHWEST U.S.)

C

D

E



F

G

1. There have been migrations of peoples and cultures between what is now Mexico and the southwestern part of the United States since pre-Cortesian times.
   a. Nomadic Indian tribes moved about without restrictions; substantial cultures developed in Arizona-New Mexico areas.
   b. The Spanish conquistadores led expeditions into the area in search of gold and the Spanish priests established missions for Christianizing and "civilizing" the Indians (note Illustration A).
   c. Mexicans colonized permanent settlements in the Southwest in areas where there was available water and protection from hostile Indian groups.
   d. Mexican laborers first came to the Southwest to serve as ranch hands and in the nineteenth century to work in agriculture, mines, and railroad construction. In the twentieth century, they have also moved into industrial, urban areas.
   e. Approximately one-tenth of the Mexican population migrated to the United States between 1910 and 1930.

f. Although restrictions were placed on immigration in the 1960's, Mexico provided the largest number of immigrants from any single country in 1970.

2. Economic fluctuations have been mainly responsible for recent migrations of Mexicans to and from the United States.

   a. United States employers have benefitted from both legal and illegal (wetback) immigrations from Mexico when there was a scarcity of laborers, and Mexicans have been eager to take advantage of the opportunity to improve their economic situation, which was not available to them in Mexico.

   b. From World War II until 1964 agreements between the Mexican and United States governments provided seasonal Mexican laborers for United States employers (note Illustration B).

   c. During periods of high unemployment in the United States, Mexicans have been repatriated many times irregardless of their legal status.

3. Conflicts have developed between Mexican Americans and the United States government over questions of citizenship and enforcement of provisions of the Treaty of Guadalupe Hidalgo.

a. The United States government found it difficult to cope with the provisions of the Treaty of Guadalupe Hidalgo, which granted to the 70,000 (approximately) Mexicans who were living in the Southwest the right to retain their language, religion, culture, and landholdings and to receive protection from hostile Indians.

b. The border had been traditionally open between Mexico and the United States in the nineteenth century, but with the increase in numbers desiring entrance to the United States, it became necessary to control immigration.

4. Acculturation of the Mexican American has been a much slower process than with other immigrant groups in the United States (note Illustration C).

a. The constant contacts between Mexicans in the United States and Mexico help them maintain many of the former cultural concepts and traditions.

b. Some reasons which have been cited as being responsible for the slow acculturation are the low economic status of a large percentage of the Mexican Americans and the stereotypes

attributed to the Mexican American by the Anglo.

c. The Mexican American has often persisted in maintaining his own culture in his own segregated community.

5. The Mexican American has suffered from the discriminatory practices of the United States community since the earliest contacts between the two cultures.

6. The Mexican American is beginning to participate in the life of the overall community and increasingly engages in peaceful (sometimes militant) protests to alert others to his needs, as the community is beginning to feel more concern for minority groups (note Illustration D).

a. Leadership among Mexican Americans is evolving in the overall community in the professions, governmental positions, labor groups, the arts, etc.

b. A mutual acceptance between Mexican and Anglo Americans is beginning to develop, especially among the members of the younger generation.

c. The Mexican American is expressing himself more and more in protest through politics,

literature, church, art, labor, school, and youth organizations (note Illustration E).

7. Mexican American cultural expressions range widely from traditional characteristics to new, radical directions.

   a. Many Mexican Americans still retain many of the former cultural values, such as the love of beauty, which is visible in the flowers and ornaments which adorn tne simplest hut as well as the most luxurious mansion (note Illustration F).

   b. Mexican American culture is increasingly being viewed as a "new" mixture developing from the roots of Indian traditions, Spanish colonial influences in the Southwest, e.g., missions, santos carvings, etc., modern influences of Mexican muralists in the United States, and from the Anglo cultural traditions and international aesthetic influences in the contemporary United States culture.

   c. The newest and most radical directions emerging as expressions of Mexican American culture are Chicano Art Movements, particularly in California (Oakland) and in Texas (San

Antonio). The movement in California (MALAF, the Mexican American Liberation Art Front) seeks to create new symbols and images for la nueva raza.[8] They plan to inform and educate through traveling art exhibitions, workshops, publication of posters, magazines on Chicano painting, sculpture, drama (Teatro Campesino which has received recognition from as far away as France recently), poetry, etc.[9] The movement in Texas (the C/S Group, Con Safo or a demand for identity, acknowledgment, and an act of defiance) emphasizes Chicano art is a quest "for dignity, self-awareness, survival, humanity, identity," through visual means. The Mexican American is seen as a synthesis (a new mixture) of Anglo and Mexican elements who wishes recognition for uniqueness rather than being subject to stereotypes and visual clichés (note Illustration G).

ANNOTATED GUIDE

[1] The following works are key background resources: Gill, Handbook on Mexico, pp. 39-41; Hans Beacham, The Architecture of Mexico: Yesterday and Today (New York: Architectural Book Publishing Company, 1969); Justino Fernandez, A Guide to Mexican Art, from Its Beginnings to the Present (Chicago, Ill.: University of Chicago Press, 1969); Robert Stevenson, Music in Mexico (New York: Cromwell, 1952); Luis Covarrubias, Regional Dances of Mexico (Mexico, D.F.: Fischgrund, n.d.); Erna Ferguson, Mexican Cookbook (Garden City, N.Y.: Dolphin Books, 1961). Enrique A. Imbert, et al., Hispanic-American Literature (New York: Holt Rinehart, 1960); Mariano Picon-Salas, A Cultural History of Spanish America from Conquest to Independence (Berkeley, Calif.: University of California Press, 1966); Samuel Ramos, Profile of Man and Culture in Mexico (Austin, Tex.: The University of Texas, 1969); Octavio Paz, Labyrinth of Solitude (New York: Grove Press, 1961); Lewis Hanke, ed., Do the Americas Have a Common Heritage? (New York: Alfred A. Knopf, 1965); Jacinto Quirarte, Mexican American Artists (Austin, Tex.: The University of Texas, 1973); "Seeing Mexico: Its Culture." Coronet filmstrip, record (optional).

[2] The following are key resources: Gill, Handbook on Mexico, pp. 28-30; Atlas of Mexico (Austin, Tex.: The University of Texas Bureau of Business Research, 1970); Donald Brand, Mexico Land of Sunshine and Shadow (Princeton, N.J.: Van Nostrand, 1966); Oxford World Atlas, (Oxford: Oxford University Press, 1973); "Seeing Mexico: Its Land and Climate." Coronet filmstrip, record (optional).

[3] The following are basic sources: Gill, Handbook on Mexico, pp. 31-35; Henry Bamford Parkes, History of Mexico (Boston, Mass.: Houghton Mifflin Company, 1960);

Stanley R. Ross, Is the Mexican Revolution Dead? (New York: Alfred A. Knopf, 1965); Robert E. Quirk, The Mexican Revolution, 1914-15 (Bloomington, Ind.: Indiana University Press, 1960); Edward Gaylord Bourne, Spain in America (New York: Barnes and Noble, Inc., 1962); "Seeing Mexico: Its History." Coronet filmstrip, record (optional).

[4] The following are the fundamental sources for unit four: Gill, Handbook on Mexico, pp. 35-38; J. Lloyd Meacham, Church and State in Latin America (Chapel Hill, N. C.: The University of North Carolina Press, 1966); Neal B. Finer, "The Evolution of the Mexican Anglican Church, 1859-1966." (Master's thesis, Department of History, the University of the Americas, Mexico, D.F., 1967); Clark C. Gill, Education in a Changing Mexico (Washington, D.C.: U. S. Department of Health, Education, and Welfare, Office of Education, 1969); Oscar Lewis, Five Families (New York: Science Editions, 1962); "Seeing Mexico: Its People." Coronet filmstrip, record (optional).

[5] These works are the background for unit five: Gill, Handbook on Mexico, pp. 42-43; Frank Tannenbaum, Mexico: The Struggle for Peace and Bread (New York: Alfred A. Knopf, 1960); Annual Report 1979, Economic and Social Progress in Latin America (Washington, D.C.: Inter-American Development Bank, 1979); "Seeing Mexico: Industry-Commerce and Agriculture." Coronet filmstrips, records (optional).

[6] The following works are considered basic to unit six on contemporary politics: Gill, Handbook on Mexico, pp. 43-44; Frank R. Brandenburg, The Making of Modern Mexico (New York: Prentice-Hall, 1965); Stanley R. Ross, Is the Mexican Revolution Dead?; J. Lloyd Meacham, The United States and the Inter-American Security System, 1889-1960 (Austin, Tex.: The University of Texas Press, 1960); "Latin America," II(Mexican politics), McGraw-Hill film (optional).

[7] The sources for the seventh unit: Gill, Handbook on Mexico, pp. 44-47; Jacinto Quirarte, Mexican American Artists (Austin, Tex.: The University of Texas Press, 1973); Feliciano Rivera, A Mexican American Source Book with Study Guideline (Menlo Park, Calif.: Educational Consulting Associates, 1970); Rudy Acuña, A Mexican American Chronicle (New York: American Book Company, 1971); Lois B. Jordan, Mexican Americans: Resources to Build Cultural Understanding (Littleton, Co.: Libraries Unlimited, 1973); Jane

Talbot and Gilbert Cruz, A Comprehensive Chicano Bibliography 1960-1972 (Austin, Tx.: Jenkins Publishing Company, 1973); R. Henderson Shuffler, The Mexican Texans (San Antonio, Tex.: The University of Texas Institute of Texan Cultures, 1971); Trent Elwood Sanford, The Architecture of the Southwest: Indian, Spanish, American (New York: Norton, 1950); Wayne Andrews, Architecture in America, A Photographic History from Colonial Period to the Present (New York: Atheneum Publishers, 1960); "North from Mexico," Westport, Conn.: Greenwood film (optional).

[6] Quirarte, Mexican American Artists, p. 135.

[9] Ibid.